



Mid-America Theatre Conference NEWSLETTER

Volume 15

Number 2

February 1994

Dear Colleagues:

We're proud to announce a full and exciting roster of events for MATC 1994, March 10-13, in Minneapolis, including guest speakers Ming Cho Lee and Dominique Serrand. All participants must be registered for the conference--be sure to register by February 15 to take advantage of the early registration fee discount.

Ming Cho Lee, Co-Chairman of the Department of Drama at Yale, will be our speaker for the Friday banquet. His topic: "A Life in the Arts--Why?" Mr. Lee's distinguished career as a Broadway designer began in 1958, and he has since designed more than 25 Broadway productions, including *K2* (1983), for which he received an Outer Critics Circle Award, a Drama Desk Award, and an Antoinette Perry Award. In addition to serving as the principal designer for the New York Shakespeare Festival (1962-73), Mr. Lee has designed numerous opera productions in the U.S. and abroad and also worked extensively in regional theatre. In 1987, Mr. Lee received the Peter Zeisler Award for Distinguished Achievement in American Resident Theatre. Mr. Lee's other awards include a Guggenheim Fellowship, a Distinguished Artist Fellowship from the NEA, a Distinguished Achievement Award from ATHE, and, most recently, the SSDC Foundation President's Award for Outstanding Contribution to American Theatre, and the 1992 USITT Award. We are honored to have Mr. Lee as our banquet speaker and encourage everyone to pre-register for the Friday banquet. Mr. Lee will also speak on "Teaching and Designing--A Changing Theatre" at the University of Minnesota Rarig Center, 330 S. 21st Ave., on Thursday, March 10, at 7:00 p.m. Mr. Lee's Thursday presentation is sponsored by the University of Minnesota College of Liberal Arts; further information and a map will be available at the MATC registration desk.

Our Sunday brunch speaker, Dominique Serrand, co-founder and one of the four Artistic Directors of Minneapolis's Théâtre de la Jeune Lune, will address the topic, "Theatre as a Collaborative Art Form." A native of

Paris, Monsieur Serrand studied at the National Circus School, the Winter Circus School, and the École Jacques Lecoq. Monsieur Serrand is an acclaimed director and performer, having twice received the Twin Cities Drama Critics Circle Kudos award for Outstanding Actor and having directed numerous productions, including Jeune Lune's original *1789--The French Revolution: Feast of Rage, Feast of Reason* (1989) and Marivaux's *The Triumph of Love* at the Guthrie (1993). M. Serrand has recently returned from Yale, where he performed in Jeune Lune's production of Gozzi's *The Green Bird* at Yale Repertory Theatre. Don't miss the Sunday brunch!

Our Symposia coordinators--Kent Neely and Kim Marra for Theatre History, Lin Holder and Paul Siemers for Directing, Kaarin S. Johnston and Jo Ann Holonbek for Theater for Youth, and George Glenn for Production Workshops--have assembled a high quality program (see inside). Theatre History received over 90 submissions for this year's theme of "Theatre Space and Place," and panels begin at 7:00 p.m. on Thursday, March 10. The Directing Symposium's theme, "The Director as Collaborator," also attracted an exciting array of panels and papers. We strongly encourage our student auditionees to take advantage of the wide variety of Production Workshops. Theater for Youth's program, "Let's Experiment, Experience, Then Enjoy!" includes a performance of *Crow and Weasel* at the Minneapolis Children's Theatre, followed by an open discussion with director Gary Gisselman--advance reservations required: call (612) 363-5813. Derek Walcott's *Dream on Monkey Mountain*, directed by Bill T. Jones, will be playing at the Guthrie, with 1:00 p.m. matinees on March 10th & 12th, a 7:30 p.m. show on March 10, and 8:00 p.m. shows on March 11 & 12. Call (612) 377-2224 for tickets (prices range from \$9-40). Information on other Minneapolis theatre productions will be available at the Registration Desk. Register now for MATC 1994, and don't forget to sign up for the banquet and brunch!

THURSDAY, MARCH 10

*****Session 1 -- 7:00-8:15 p.m.*****

THEATRE HISTORY SYMPOSIUM

Contested American Spaces

Ron Wainscott, University of Nebraska

Spatial Interpretations of American Expressionism

Mark Mallett, University of Illinois

"The City Became a Theater": Performance Traditions in Jacksonian Rioting

Nancy Kendelan, Northeastern University

Auteuring "The Glass Menagerie" or "I Don't Think We're in St. Louis Anymore"

*****Session 2 -- 8:30-9:45 p.m.*****

THEATRE HISTORY SYMPOSIUM

Theatre as Political Space

Susan Russell, Valparaiso University

Politics in Exile: Piscator's "War and Peace"

Brian Singleton, Trinity College, Dublin

The Cartoucherie: The Théâtre du Soleil's Performative Site

Bill Sonnega, St. Olaf College

(Dis)Placing Borders: Theatre and the Space of Assimilation

FRIDAY, MARCH 11

*****Session 3 -- 8:00-9:15 a.m.*****

THEATRE HISTORY SYMPOSIUM

Modernist Spatial Dimensions

Anna Muza, University of Missouri-Columbia

The Space of Death in Chekhov and the Theatre of the "Fourth Wall"

Penny Farfan, University of Regina

Elizabeth Robins as Ibsen Actress and Suffrage Activist

Stanley V. Longman, University of Georgia

Willful Space: Stage Space as an Extension of the Will

DIRECTING SYMPOSIUM

Chair: Nancy Houfek, University of Minnesota-Mpls

Steven Kanee, U of MN-Mpls; Sari Ketter, Karen Kehoe, Guthrie Theatre, Mpls; Wendy Lehr, Children's Theatre Co., Mpls; Wendy Knox, Frank Theatre, Mpls

Director and Vocal Coach

*****Session 4--9:30-10:45 a.m.,*****

THEATRE HISTORY SYMPOSIUM

Between Renaissance Realities

Maya Roth, University of California, Berkeley

Negotiating Space, World and Relationship: "Antony and Cleopatra"

Gretchen Elizabeth Smith, Indiana University

Venus in the Clouds/Actress in the Machine: (In)visible Moments Between the Festivities

Odai Johnson, University of Texas at Austin

Civic Poetics: Performing the Exclusion Crisis

DIRECTING SYMPOSIUM

Director - Designer Collaboration

Raymond E. Smith, Kansas City, KS Community College

Getting Out of the Woods: Collaborating with

Designers to Produce Churchill's MAD FOREST

Mary Cutler & Greg Gillette, University of North Dakota

An Experience in Designer/Director Collaboration

William F. Condee, Ohio University

Performing the Space

THEATER FOR YOUTH

Members of the Heart of the Beast Puppet and Mask Theatre, Minneapolis, MN

Puppets and Theater: Building Community

PRODUCTION WORKSHOPS

David F. Unumb, Northeastern Illinois University

The Ten-Minute Play Discovered in Seventy Minutes

Participants will be introduced to techniques for writing the Ten-Minute Play.

*****Session 5--11:00 a.m.-12:15 p.m.*****

THEATRE HISTORY SYMPOSIUM

Interrogating Spatial Representation

Alice Raynor, Stanford University

Acoustic Space and End of Theatre

Michal Kobialka, University of Minnesota-Twin Cities

Spaces and Places of Representation: The

Twelfth-Century Practice of Space and Place

Edward B. Ziter, Univ. of California, Santa Barbara

Representing the Orient in Theatrical Space and Architecture

DIRECTING SYMPOSIUM

Chair: Ann Marie McEntee, Illinois College

Shaun Graves, Ill Coll; D. Layne Ehlers, Lincoln, Nebraska; William J.

Wallace, Monmouth College

But Even an Octopus Has Only Eight Arms: The

Director as Collaborator

THEATER FOR YOUTH

Kathleen Blum, Jeanne Harrison, Anne Linden & E. J. Westlake, University of Wisconsin, Madison

T. I. E.: What is It and How do We Do It?

A participatory workshop using two Theatre-In-Education programs as a basis for discussion

PRODUCTION WORKSHOPS

Richard Glockner, University of Northern Iowa

Using Improvisation of Given Circumstances as a

Rehearsal Tool in Production and the Classroom

*****Session 6--1:15-2:30 p.m.*****

THEATRE HISTORY SYMPOSIUM

American Interspatial Identities

James Schlatter, University of Pennsylvania

All New York's a Stage

Leigh Clemons, University of Minnesota-Twin Cities

Walking in Tuna, or Texan Performance and the

Creation of Mobile States

Shannon Jackson, Northwestern University

Interspatiality: Toward a Theory of Performance

Historiography

DIRECTING SYMPOSIUM

Bruce Browne, University of Wisconsin-Sheboygan, Ken Hill, U of Wisconsin-Fond du Lac

The Director as Collaborator: Working with the Community

THEATER FOR YOUTH

Gregg M. Sawyer and High School Students from the Academy of the Holy Angels, Richfield, MN

Improvisations for All Seasons/For All Reasons:

Developing Characters in the Rehearsal Process

and as a Performance.

PRODUCTION WORKSHOPS

Richard L. Poole, Briar Cliff College

Teaching Theatre History: Conversation About Problems and Solutions

Panel-led Discussion.

*****Session 7--2:45-4:00 p.m.*****

THEATRE HISTORY SYMPOSIUM

Ancient Spaces and Social Discourse

Andrew Apter, Willamette University

Situating the "Tymele": The Temporality of Theatre Space

Lee Krähenbühl, Judson College

Priest, Performer, Stage, Altar: Ritual space as

Theatre Space in Pre-and Post-Cortesian

Mesoamerica

Richard Schoch, Stanford University

Roman Theatre Architecture: The World Turned

Inside Out

DIRECTING SYMPOSIUM

Chair: Melissa Vickery-Bareford, Univ. of Missouri-Columbia

David Doersch, Mpls, MN; David Gregory, Columbia, MO; Theresa

Mitchell, Webster U, St. Louis, MO; Mark DeKovic, Mpls Shakespeare Co.

The Director and Fight Director

THEATER FOR YOUTH

Sandra Lindberg and students from the University of North Dakota Theatre Arts

MID-AMERICA THEATRE CONFERENCE

Membership and Registration

MARCH 10, 11, 12, AND 13, 1994

HYATT-REGENCY HOTEL

MINNEAPOLIS

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____ Phone No. _____

INDIVIDUAL AND MEMBERSHIP CONFERENCE FEE:

(Required of all conference participants.)

☐ REGULAR: (faculty or adult) \$60

(\$65 after February 15)

☐ STUDENT: \$40

(\$45 after February 15)

INSTITUTIONAL MEMBERSHIP:

(Includes conference fee for one person.)

☐ LARGE PROGRAM (6 or more faculty) . . \$75

(\$80 after February 15)

☐ SMALL PROGRAM (5 or fewer faculty) . . \$60

(\$65 after February 15)

MEMBERSHIP ONLY: (no conference fee)

☐ FACULTY OR ADULT: \$20

☐ STUDENT: \$20

Send all registrations to:

GLENN Q. PIERCE

Executive Secretary, MATC

6514 W. 89th St., #121

Overland Park, KS 66212

PHONE/FAX: (913) 648-2378

Please make checks to: "MID-AMERICA THEATRE CONFERENCE"

CONFERENCE MEALS:

☐ BANQUET AND SPEAKER, FRIDAY, MARCH 11: \$27.50

☐ BREAKFAST BUFFET AND SPEAKER, SUNDAY, MARCH 13: \$15.00

TOTAL ENCLOSED \$ _____

For hotel reservations, please contact:

HYATT-REGENCY--MINNEAPOLIS

1300 NICOLLET

MINNEAPOLIS, MN 54403 (612) 370-1234

ROOM RATE: \$81

SINGLE OR DOUBLE

Auditions and Interviews
MID-AMERICA THEATRE CONFERENCE

March 10, 11, 12, & 13, 1994
Hyatt Regency - Minneapolis, Minnesota

Auditions are scheduled from 8:30 a.m. to 5:00 p.m. on Fri., March 11 and Sat., March 12. Dance auditions will be held as soon after the acting/singing auditions as is convenient, approximately 5:15 to 7:30. Callbacks will be held at the discretion of each company manager following the dance auditions. Space will be provided by the conference.

Audition Format

Each auditionee should prepare a maximum of two (2) minutes of material which may include monologue(s) and/or song(s). An accompanist will be provided. Please bring your own music (easily readable and in the correct key). An audio cassette tape deck will be provided should you prefer to use it rather than live accompaniment (please make sure your tape is properly cuèd). Anyone going over the two-minute limit will be cut off by the timekeeper. You should be prepared to bring at least 25 pictures and résumés with you to the auditions.

Interview Format

Interviews for those seeking technical and design positions will be held on Sun., March 13 starting promptly at 9:30 a.m. until noon. Each theatre organization needing to fill technical/design positions will be present Sunday morning, March 13, to interview prospective candidates. You should check in at the designated room (to be posted at the Conference) by 9:15 a.m. that morning with your portfolio, résumé and any other materials you wish to share. You should bring at least 15 copies of your résumé with you to the interviews.

Fees

All auditionees and interviewees must be registered for the Conference. Total cost is \$30. Applications and registration forms should be postmarked no later than February 15, 1994. Late registrations will be accepted on a first-come, first-served basis until all audition/interview slots are filled, and will be charged \$35. Fees will be returned if slots are unavailable. Please note that your registration fee entitles you to attend any of the exciting and very helpful workshops which will be presented during the Conference. We encourage you to attend them when you are not involved in the auditions/interviews.

This form may be photocopied as necessary

MATC 1994 AUDITIONEE/INTERVIEWEE REGISTRATION FORM

Name _____

Address _____

City _____ State _____ Zip _____

Phone where you can be reached between March 1-11:

(____) _____

I will be attending the auditions

I will be attending the technical interviews

Audition Time Preference (give 1, 2 and 3)

____ Fri. am ____ Fri. pm ____ Sat. am ____ Sat. pm

requested time cannot be guaranteed

For Hotel Reservations Please Contact:

Hyatt Regency, 1300 Nicollet, Minneapolis, MN (612) 370-1234

Room Rate \$81 single or double

Producing Theatre Company Information Sheet

MID-AMERICA THEATRE CONFERENCE

March 10, 11, 12 & 13, 1994

Hyatt Regency - Minneapolis, MN

The following information will be posted during the conference. In addition, a list of companies, contact people and addresses will be distributed to auditionees and interviewees.

Name of Producing Company _____

Address _____

City _____ State _____ Zip _____

Contact Person _____ Title _____

Phone Number(s) (____) _____ FAX: (____) _____

Type of Program (summer stock, Equity, touring, outdoor drama, etc.) _____

Any Union Affiliations? (please explain) _____

Season Productions _____

Residency Period _____

Positions Available _____

Salary/Stipend Range _____

☐ Apprenticeships available ☐ Internships available ☐ Academic credit available

☐ We will be attending the Friday and Saturday, (March 11 and 12) auditions (8:30 a.m. to 5:00 p.m.)

☐ We will be attending the Sunday (March 13) technical interviews (9:30 a.m.-12:00 p.m.)

☐ We will be attending the dance auditions (following auditions on Friday and Saturday)

☐ We plan to attend the auditions/interviews but cannot commit at this time. Please contact us again in January.

Additional Comments _____

Please return this sheet, along with your check (for \$45.00 payable to Mid-America Theatre Conference) to Glenn Q. Pierce, 6514 W. 89th St., #121, Overland Park, KS 66212. Please note that there is no added fee for producing companies who will be auditioning/interviewing. At the Conference, we will have a table available near the audition/interview site should you wish to display any brochures, pictures, etc.

For hotel reservations, please contact:

HYATT-REGENCY--MINNEAPOLIS

1300 NICOLLET

MINNEAPOLIS, MN 54403 (612) 370-1234

Room Rate: \$81

Single or double

Suitcase Shakespeare

A performance that uses scenes from Shakespeare to focus on how misunderstandings about words contribute to conflicts between men and women.

PRODUCTION WORKSHOPS

Karen S. Ryker, University of Wisconsin-Madison

Vocal Violence: Screaming, Shouting, Grunting and Groaning Techniques for Performers

Learning how to produce sounds of violence with minimal vocal strain.

Please wear loose clothing in which you can move comfortably.

*****Session 8--4:15-5:30 p.m.*****

THEATRE HISTORY SYMPOSIUM

Spatial Extensions of Classical Dramaturgy

D. G. Beer, Carleton University

The Rhetoric of Space and Athens in Euripides' "Medea"

Harry Ritchie, University of Denver

Greek Tragedy in Roman Theatres

Steven Hart, University of South Carolina

The Prisoner's Stage

DIRECTING SYMPOSIUM

Collaborative Decisions and the Directing Process

Fergus G. Currie, Actors Equity Association

The Associate Artist Program at Court Theatre: A Collaborative Effort to Explore the Creative Process

Woody Hood, University of Missouri-Columbia

Co-directing THE MADWOMAN OF CHAILLOT: The

Process of Creating a Postmodern Production

Cindy Gendrich, University of Missouri-Columbia

Campus-Wide Collaboration and Timberlake

Wertenbaker's THE LOVE OF THE NIGHTINGALE

THEATER FOR YOUTH

Orlin Corey of Anchorage Press

Theater NOW!: A Forecast of Theatre for Children and Youth

PRODUCTION WORKSHOPS

Marci Maullar, Kansas State University

Professional Career Development: The Path from Student to Professional

Resumes, photos, cover letters, design portfolios, and internships.

BANQUET--6:00 p.m.

SPEAKER: Ming Cho Lee

A Life in the Arts--Why?

SATURDAY, MARCH 12

*****Session 9--8:00-9:15 a.m.*****

THEATRE HISTORY SYMPOSIUM

Post-Colonial Spatial Critique

Eva López, University of Minnesota-Twin Cities

The Colonized Space: Staging Roman Colonial Discourse

Peter Larham, San Diego State University

The Organization of Space in Some African Performances

Sarah Bryant-Bertail, University of Washington

Staging the City as Revolutionary Space

DIRECTING SYMPOSIUM

Pamela Hendrick, Northwestern University & Susan Rae Applebaum,

Loyola University of Chicago

The M.F.A. Director and the PhD Dramaturg: An Interdepartmental Collaboration

THEATER FOR YOUTH

Orlin Corey of Anchorage Press

The Everyman Players: Globe-Trotting Troupe and Their Repertoire for Young People--a

Launching of the Classics

*****Session 10--9:30-10:45 a.m.*****

THEATRE HISTORY SYMPOSIUM

Historical Staging Techniques

Hanna Scolnicov, Tel-Aviv University

The Scenic Convention of the Piazza

Frank Hildy, University of Georgia

The Corral de Comedias of Almagro:

Architectural Anomalies in Europe's Third Oldest

Theatre

Patricia Flanagan Behrendt, University of Nebraska

Gothic Staging: The Landscape of Suffering

DIRECTING SYMPOSIUM

Tom Whitaker, University of California, Santa Barbara

The Actor-Director Collaboration: Techniques and Strategies

THEATER FOR YOUTH

Sally Sand, Outreach Director

Creating Young Playwrights: A Hands-On

Experience with Members of the Playwrights'

Center in Minneapolis

Be prepared for some participation!

PRODUCTION WORKSHOPS

Robert W. Dillon, Southeast Missouri State University

The Five Primal Elements: A Movement Method for Actors

Introduces Japanese concept of *kamae*, standardized postural

"attitudes" from which to engage self, other, world. Participants should wear loose clothing and have a prepared monologue.

*****Session 11--11:00 a.m.-12:15 p.m.*****

THEATRE HISTORY SYMPOSIUM

Spatial Politics of Body and Psyche

Jay Plum, City University of New York

Spatial Cruelty: Reza Abdoh's "Tight Right White"

Patrick Hennedy, City University of New York

Physical Space and Identity Location in Ron

Vawter's "Roy Cohn/Jack Smith"

Tonia Steed, University of Washington

Laura Farabaugh's Negotiations and "Bodily Concessions"

DIRECTING SYMPOSIUM

Chair: Rodger W. Smith, University of Missouri-Columbia

Melissa Alpers-Springer, Elisabeth Hostetter & Sharon Kilarski, Univ. of MO-Columbia

Collaboration: or Six Directors in Search of a Name, an Experiment, and a Production

THEATER FOR YOUTH

Members of SteppingStone Theatre of Saint Paul and Kaarin S.

Johnston from the College of Saint Benedict

Putting Real Life Onstage

PRODUCTION WORKSHOPS

Judith Zivanovic, Kansas State University

Improving Sensory Awareness and Observations

Skills: Creative Approaches for Playwright and Actor

Focus on sources of ideas and translating those ideas into action.

*****Session 12--1:15-2:30 p.m.*****

THEATRE HISTORY SYMPOSIUM

Site Specific Theatre and Self Construction

David Schlossman, Northwestern University

In the Theaters and in the Streets: Political

Performance in Conventional Venues and Public Spaces

Scott T. Cummings

The Poetry of Space in a Box: Scenography in the Work of Maria Irene Fornes

Lesley K. Ferris, Memphis State University

Cooking Up the Self: The Kitchen as a Site for Performance

DIRECTING SYMPOSIUM

Collaboration with Text

William A. Behun, Northwestern University

Adaptor or Translator's Responsibilities: Is

His/Her Main Debt of Loyalty to the Future, ie a

Director, or to the Past, to an 'Original' Work

and Author?

Ian Stuart, University of Southern California

Edward Bond

Richard Trousdell, University of Massachusetts-Amherst

Directing Cross-Culturally: A Scottish-American Collaboration

PRODUCTION WORKSHOPS

Ann Marie McEntee, Illinois College

Voice/Text Explorations for the Actor

Exploration of a poetic text through vocal exercises and improvisations.

*****2:00 p.m. Performance*****

THEATER FOR YOUTH

Minneapolis Children's Theatre

CROW AND WEASEL

Advance reservations required: (612) 363-5813

Following the performance Gary Gisselman, the director of *CROW AND WEASEL* will meet with us for an open discussion.

*****Session 13--2:45-4:00 p.m.*****

THEATRE HISTORY SYMPOSIUM

Performance Space and Historical Change

Simon Williams, University of California-Santa Barbara

Changing Conceptions of Actorial Space Between the Enlightenment and Romanticism

Michael Quinn, University of Washington

Uncertainty in Slovakia: Blaho Uhlar, Stoka and "Vres"

Una Chaudhuri, New York University

Make Yourself at Home: From the Politics of

Ecstasy to the Politics of Identity

DIRECTING SYMPOSIUM

Chair: Lara Dieckmann, Dept. of Perf. Studies, Northwestern U.

Eric Rosen, Department of Performance Studies, Northwestern U.;

Ann Shanahan, Department of Theatre, Northwestern U.

The Director in Collaboration with Text: Literary

Adaptation and Performance Process

PRODUCTION WORKSHOPS

George D. Glenn, University of Northern Iowa

Firearms Safety and Techniques for the Stage

Participants will be introduced to the functioning and safe handling of a variety of types of firearms (using non-firing replicas), with attention to their safe and effective handling on the stage.

*****Session 14--4:15-5:30 p.m.*****

THEATRE HISTORY SYMPOSIUM

Renaissance Re-Visions

Susan Carlson, Iowa State University

Aphra Behn's "The Emperor of the Moon":

Staging Seventeenth-Century Farce for

Twentieth-Century Tastes

Denise Whalen, Mankato State University

Theatre as a Transformative Space: The Early

Modern Stage Polemic

Bin Zhu, Boston University

Dramatic Presence and Absence: A Structural

Phenomenology of Revenge Tragedy in the

Tradition of Kyd

DIRECTING SYMPOSIUM

Directors in Collaboration with Actors, Designers and Audience

John Tammi, Hope College, Holland, Michigan

HAMLET: An Exploration

Virginia Scott, University of Massachusetts-Amherst

LES ATRIDES at Home and on Tour: Space and Contexts

Su J. Mai, Harry Parker, Emporia State University

Stop Talking! Non-Verbal Collaborations Between

Directors and Designers

RECEPTION -- 5:30-6:30 P.M.

SUNDAY, MARCH 13

*****Session 15--8:00-9:15 a.m.*****

THEATRE HISTORY SYMPOSIUM

Matt Bliss, University of Missouri-Columbia

Social Space, Self and Symbolic Interaction: A

Select History of the Theatre Lobby as

Performance Site

Stacy Wolf, University of Wisconsin-Madison

Ideological Geographies: Local Audiences and the

Mapping of Theatres

Judith Sebesta, University of Texas at Austin

Rebuilding the Past: Places of Performance from

a Feminist Perspective

DIRECTING SYMPOSIUM

Chair: Lynn-Steven Johanson

Charles H. Bell, Eglia Hassan, Western Illinois University; John

Mayer, Tom Ball University; Rex McGraw, Ohio State University

Let's Talk: How Can Actors and Directors

Communicate Effectively in Rehearsals?

*****Session 16--9:20-10:35 a.m.*****

THEATRE HISTORY SYMPOSIUM

Gender, Genre, and Spatial Transfiguration

Marga Munkelt, Westfälische Wilhelms-Universität

The Church as Theatre: A Religious Opera

Between Sach and Brecht

Les Wade, Louisiana State University

The Flattened Face of Silent Sam: Shepard

Transfigured (from Stage to Screen)

Salome Chasnoff, Northwestern University

Space Takes Place: Martha Graham's "Errand

into the Maze"

DIRECTING SYMPOSIUM

Chair: Paul Siemers, Northwest Louisiana University

Lin Holder, St. Cloud State University; Lynn-Steven Johanson,

Western Illinois U; Jim Symons, University of Colorado-Boulder

Teaching Directing as a Collaborative Venture

BRUNCH -- 10:40 a.m.

SPEAKER: Dominique Serrand, Co-Founder, Théâtre de la Jeune Lune

Theatre as a Collaborative Art Form

BUSINESS MEETING

Suzanne Burgoyne, President

MATC

129 Fine Arts

University of Missouri-Columbia

Columbia, MO 65211

JED DAVIS
2602 LOUISIANA

LAWRENCE KS 66046

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